

HASTE TO THE WEDDING

A MUSICAL VERSION OF

“Le Chapeau de Paille d'Italie”

IN THREE ACTS

Written by

W. S. GILBERT

Music Composed
by

GEORGE GROSSMITH.

Vocal Score, Complete	5.0
Pianoforte Solo	3.0
Libretto	1.0



London.
CHAPPELL & C^o 50, NEW BOND STREET. W.
NEW YORK; NOVELLO, EWER & C^o

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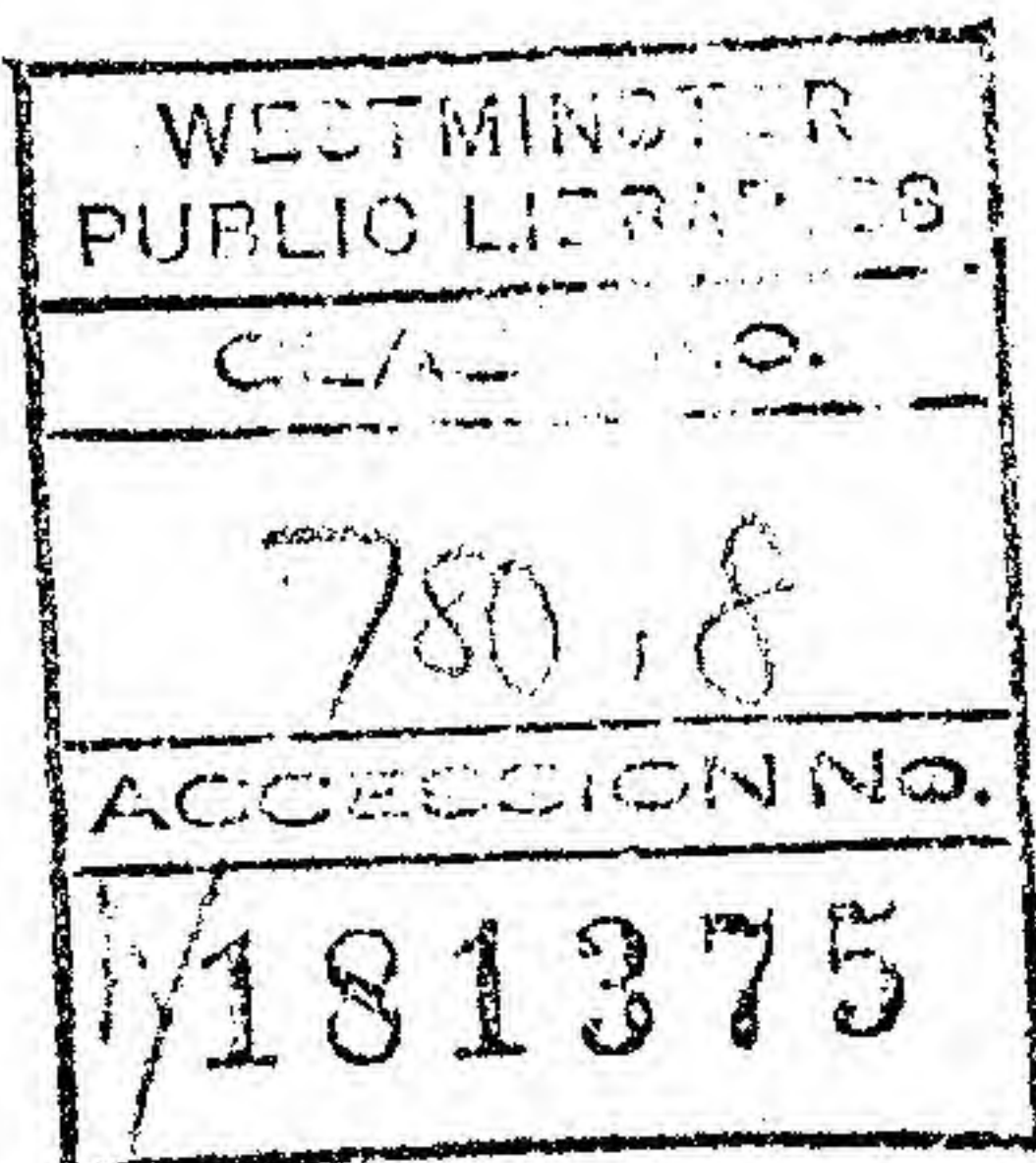
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"HASTE TO THE WEDDING."

Dramatis Personæ.

WOODPECKER TAPPING (<i>a Bridegroom</i>)
MR. MAGUIRE (<i>a Market Gardener</i>)
UNCLE BOPADDY	..	..	..	..	..	..	..	..
COUSIN FOODLE	..	..	..	..	..	..	..	..
THE DUKE OF TURNIPTOPSHIRE (<i>an Emotional Peer</i>)	..	..	..	..	..	..	..	..
MAJOR-GENERAL BUNTHUNDER	..	..	..	..	..	..	..	..
CRIPPS (<i>a Milliner's Bookkeeper</i>)	..	..	..	..	..	..	..	..
WILKINSON (<i>a Policeman</i>)	..	..	..	..	..	..	..	..
BARNS (<i>a Family Retainer</i>)	..	..	..	..	..	..	..	..
JACKSON (<i>a Valet</i>)	..	..	..	..	..	..	..	..
THE MARCHIONESS OF MARKET HARBOROUGH (<i>an Emotional Peeress</i>)	..	..	..	..	..	..	..	..
LADY POPTON	..	..	..	..	..	..	..	..
MARIA (<i>a Bride</i>)	..	..	..	..	..	..	..	..
BELLA CRACKENTHORPE (<i>a Milliner</i>)	..	..	..	..	..	..	..	..
PATTY PARKER (<i>a Lady's Maid</i>)

Wedding Guests and Members of the Upper Aristocracy.



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HASTE TO THE WEDDING

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ACT I.

Nº 1.

Duet. (PATTY AND JACKSON.)— "To-day, at eleven."

Written by
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Composed by
GEORGE GROSSMITH.

Allegretto vivace.

PATTY.

JACKSON.

PIANO.

The first system of the musical score. It consists of three staves. The top staff is for Patty, the middle for Jackson, and the bottom for Piano. The Piano part begins with a forte (f) dynamic. The key signature is one sharp (F#) and the time signature is 6/8. The music is in a lively, dance-like style.

The second system of the musical score. It continues the vocal lines for Patty and Jackson, with the Piano accompaniment. The lyrics "To - day, at e - le - ven, Young" are written under the Jackson staff. The Piano part includes a piano (p) dynamic marking. The musical notation includes various note values, rests, and articulation marks.

The third system of the musical score. It continues the vocal lines for Patty and Jackson, with the Piano accompaniment. The lyrics "Wood - peck - er Tap - ping Will en - ter the hea - ven Of ma - tri - mo - nee -" are written under the Jackson staff. The Piano part continues with its accompaniment. The musical notation includes various note values, rests, and articulation marks.

Ma - tri - mo - nee -

To Ri - a Ma - guire that beau - ty en - trap - ping, Wood -

p

U - ni - ted will be.

- peck - er Es - quire u - ni - ted will be.

p

The

And the bells they will jin - gle,

mf

wine it will bub - ble,

cres: Turn

As Wood - peck - er, sin - gle,

cres:

Wood - peck - er dou - ble! Re - form - ing his ways, which are

Re - form - ing his ways, which are

ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -

ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -

-form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of

-form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of

ma - tri - mo - nee, ma - tri - mo - nee!

ma - tri - mo - nee, ma - tri - mo - nee!

Young

(Pro - fess'd la - dy kill - er)

Wood - peck - er Tap - ping (Pro - fess'd la - dy kill - er)

Is

rare - ly caught nap - ping By wi - dow or maid, But her fa - ci - na - tions Her

Her gold and her sil - ler_

gold and her sil - ler_ All con - si - der - a - tions Have

Quite in the shade!

thrown in the shade!

To

To

p

mf

day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of

day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of

p

rall.

ma - tri - mo - nee!

ma - tri - mo - nee!

So the

a tempo

The wine it will bub - ble,

bells they will jin - gle,

As

cres.

mf

Turn Wood - - peck - - er

Wood - - peck - - er, sin - gle,

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#). The lyrics are 'Turn Wood - - peck - - er' and 'Wood - - peck - - er, sin - gle,'.

dou - ble! Re - form - ing his ways, which are ra - ther too free, Jumps

Re - form - ing his ways, which are ra - ther too free, Jumps

This system contains measures 5 through 8. The lyrics are 'dou - ble! Re - form - ing his ways, which are ra - ther too free, Jumps'.

in - to the hea - ven of ma - tri - mo - n - y! Re - form - ing his ways, which are

in - to the hea - ven of ma - tri - mo - n - y! Re - form - ing his ways, which are

This system contains measures 9 through 12. The lyrics are 'in - to the hea - ven of ma - tri - mo - n - y! Re - form - ing his ways, which are'.

rather too free, Jumps in - to the hea - ven of ma - tri - mo - n - y!

rather too free, Jumps in - to the hea - ven of ma - tri - mo - n - y!

ff

This system contains measures 13 through 16. The lyrics are 'rather too free, Jumps in - to the hea - ven of ma - tri - mo - n - y!'. The system concludes with a fortissimo (*ff*) dynamic marking.

Nº 2.

Song. (WOODPECKER.)—"Maria is simple and chaste."

7

Allegretto Moderato.

WOODPECKER.

PIANO.

Ma - ri - a is sim - ple and chaste - She's pret - ty and

ten - der and mo - dest - But on one or two mat - ters of

taste Her views are dis - tinct - ly the odd - est.

Her vir - tue is some - thing su - blime - - - - - No

kiss - ing - on that there's a stop - per - When I try, she says,

"All in good time - - - - - At pre - sent it's high - ly im - pro - per,

Im - pro - per, it's strict - ly im - pro - per. Such

vir - tue he - ro - ic I call, To com - plain were the

act of a noo - dle - She's al - low'd to kiss no one at

all But her cou - sin, her cou - - sin, young Foo - dle.

f con passione.

Such vir - tue he - ro - ic I call, To com -

gracioso loco

f legato sempre

mf

-plain were the act of a noo - dle - She's al - low'd to kiss

cres:

cres:

no one at all But her cou - sin, young Foo - - dle,

f

f

Foo - dle.

gracioso

p

ff

f

Now a maid - en could ne - ver of - fend

By em - brac - ing her fa - ther or bro - ther; But I

ne - ver could quite com - pre - hend Why cou - sins should

kiss one - an - o - ther. Of course it's an in - no - cent

whim... loco Be - neath it no mis - chief lies hid - den.

But..... why is that gi - ven to him..... Which to

rit.

f *mf* *rit.* *colla voce*

me is so strict - ly for - - bid - den, For -

p *a tempo*

- bid - den, so strict - ly for - bid - den? It's as

mf *rit.*

in - no - cent as it can be; He's a kind of per -

p legato sempre

- form - ing French poo - dle. But..... why with - hold kiss - es from

me Which are free - ly ac - cord - ed to

Foo - dle? It's as in - no - cent as it can

f con passione

f legato sempre

be; He's a kind of per - form - ing French

mf

poo - dle. But..... why with - hold kiss - es from

cres:

cres:

me Which are free - ly ac - cor - ded to

f

Foo - - - dle, Foo - - - dle,

Foo - - - dle,... Noo - - - dle,... Foo - - - dle,...

p

cres.

Poo - - - dle?... Why with - hold kiss - es from me Which are

free - - ly ac - - cord - - ed to Foo - dle?

accel.

Solo (MAQUIRE) and Chorus:—"Ring ye joy-bells."

No. 3.

Allegro vivace.

MAQUIRE.

Soprano.
Alto.
Tenor.
Bass.

Ring ye joy bells, long and loud - ly,

Allegro vivace.

PIANO.

Hap - py hearts to - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

cres. As he takes his blushing bride, *p* blushing bride, *p*

cres.

p

cres.
Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing, blush - ing,
Blush - ing, blush - ing, blush - ing, e - ver blush - ing

Blush - ing, blush - ing,

cres.

bride!

Allegro furioso.
(Enter MAQUIRE.)

ff

fz

Dialogue.

You've kept us all wait - ing out - side!

Such



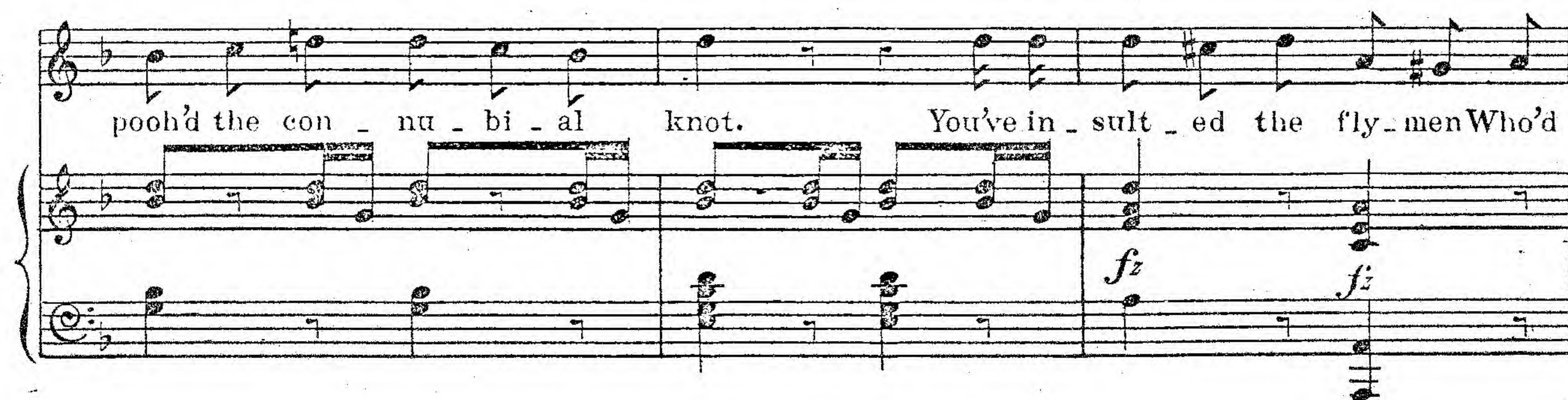
insults I ne-ver fore - saw: You've in - sult - ed your beau - ti - ful




bride, You've in - sult - ed your fa - ther - in - law! You've in -



- sult - ed our ex - cel - lent guests, You've pooh



pooh'd the con - nu - bi - al knot. You've in - sult - ed the fly - men Who'd



drive you to hy - men, By George, you've in - sult - ed the lot!

It's

Yes, yes, yes, By George, you've insulted the lot.

ff

fz

off! Her af-fec-tion's mis-plac'd! It's off! Such a man I dis-

It's off!

It's off!

f

fz

fz

own! It's off! Take your arm from her waist! It's

It's off!

It's off!

ff

It's off!

It's off!

19,185.

off! Let the la - dy a - lone! And your beau - ti - ful bride, who be -

It's off!

- longs To a fa - ther who ne - ver ig - nores..... In -

- sults by the do - zen, Shall mar - ry her cou - sin Here,

Foo - dle, be hap - py - she's yours!

Yes, yes, yes,

fz *ff*

8

She's yours! Ring!

Foo - dle, be hap - py - she's yours! Ring!

The first system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "She's yours! Ring!" and "Foo - dle, be hap - py - she's yours! Ring!".

Ring! Ring!..... Bride-groom's breast is

Ring! Ring!..... Bride-groom's breast is

The second system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "Ring! Ring!..... Bride-groom's breast is" and "Ring! Ring!..... Bride-groom's breast is".

swell - ing proud - ly As he takes his blush - ing bride,

swell - ing proud - ly As he takes his blush - ing bride,

The third system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "swell - ing proud - ly As he takes his blush - ing bride," and "swell - ing proud - ly As he takes his blush - ing bride,". The piano accompaniment includes a *cres.* marking.

blush - ing bride,
p blush - ing bride,
p

Blush - ing, - ing, blush - ing, blush - ing, e - ver blush - ing
 Blush - ing, - ing, blush - ing, blush - ing, e - ver blush - ing
 Blush - ing, blush - ing,
cres. *p*

bride!
 bride!
f

MAGUIRE. (*joyfully*.) It's on again! Foodle, my boy, it's on again.— FOODLE. Oh, Maria!

21

Vivace.
No 3a.

Ring, ye joy bells, long and loud - ly Hap - py hearts to - ge - ther tied -

MAGUIRE. Now then, are we all ready? Then away we go!

Air.—“Haste to the wedding.”

Allegretto.
No 3b.

f

MAGUIRE. It's off! Foodle shall have her! — FOODLE. Maria!

Vivace.
No 3c. *unis.*

mf Ring, ye joy bells, long and loud - ly Hap - py hearts to - ge - ther tied -

mf

Vivace.
N^o 3d.

mf Ring, ye joy bells, long and loud - ly,

mf

Hap - py hearts to - - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

cres. As he takes his blush - ing bride, *p* blush - ing bride, *p*

cres.

cres. *p*

cres:

Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing, blush - ing, blush - ing, e - ver blush - ing

Blush - ing, blush - ing,

cres:

bride!

MACUIRE. Will you stop that? Foodle, take the bride - pair off and away we go!

N^o. 3. Allegro vivace

Song. (BELLA.) "By dreams of ample profits lured."

Nº 4.

Tempo di Mazurka

BELLA.

con grazia

By dreams of ample profits

PIANO.

p legato

p

lured,

And o - ver - flow - ing till,

By

ea - sy pay - ments I se - cured

Stock, fix - tures and good -

-will.

But fix - tures are but means to end -

Good - will's a term mis - plac'd - Un - less with them you deft - ly

pp

blend Po - lite - ness and Good Taste. With -

with feeling

with feeling
- out you, mo - ney paid is waste - So hail... Po - lite - ness

legato sempre

and Good Taste - So hail Po - lite - ness and Good Taste, So

dim: 3 *rit:*

hail Po - lite - ness and Good Taste.

culla voce *f* *p*

With - out your calm un - pur - chas'd aid;

Work hard - ly as... you may, The fi - nest business in the

trade Falls off and fades a - way. The

stock de - pre - ci - ates in tone, The

good - will dwin - dles fast, The

pp

hum-ble fix-tures, they a-lone Are faith-ful to the

last! Ye fix-tures, tho' but means to ends, You

with feeling

legato sempre

with feeling

do your best, my hum-ble friends, You do.... your best, my

dim.

dim.

hum-ble friends, You do your best, my hum-ble

rit.

rit.

colla voce

friends!

a tempo

N^o 5.

Recit. (BELLA AND WOODPECKER) — "I want a hat."

Allegro.

WOODPECKER.

mf

I

PIANO.

mf sempre staccato

want a hat of fi - nest straw, At once - a hand - some one. Trimm'd

with an ar - ma - dil - lo's claw, Three truf - fles and a bun, Two

what's - his - names of pea - cock blue, A thing - um - my on each, A

snuff box and a cock - a - too, Two mack - er - ell and a peach.

*a little slower**(looks at watch)*

If you have such a thing in stock, I'll buy it - Half past ten o'clock!

BELLA.

Recit. ad lib.

Ah heavens! 'tis Woodpecker! oh Judge and Juries!

WOOD.

'Tis Bella Crakenthorpe, by all the furies!

ad lib.

BELLA.

You've no-thing like it in your shop? No con- sequence - good morning! Stop!

Ah, false one, ah, false one, ah, false, one!

Ballad. (BELLA.) - "You offer to take me."

Allegretto Moderato.

BELLA. *p*

PIANO. *p*

You offer to take me, one fine day, To the

Na_val Ex-hi-bi-tion; You borrow the money from me to pay The

price of our ad-mis-sion. The rain pours down on my brand new dress, And

boots of thin pru-nel-la. Do you stand me a han-som? Oh dear, no! You

stand me un-der a por-ti-co, Like a shabby young fel-low, and off you go To

WOOD. BELLA³¹

borrow a friend's um - brel - la! um - brel - la! Poor Bel - la! To

BELLA.

bor_row a friend's um - brel - la! Ah!..... poor

WOOD.

Did I stand her a han - som?

Bel - la! Ah!..... poor Bel - la! Like a

Oh dear, no! I stood her un - der a por - ti - co, Like a

shab_by young fel - low off you go To.... bor_row a friend's um -

shab_by young fel - low I off did go To.... bor_row a friend's um -

First system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics: *_ brel - la! um - brel - la! um - brel - la! To bor - row a friend's um -*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *ff* (fortissimo) dynamic marking.

Second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics: *_ brel - la!* and *_ brel - la!*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *p* (piano) dynamic marking.

Third system of the musical score. It consists of a piano accompaniment. The right hand features a melody with a triplet of eighth notes, and the left hand features a bass line. The dynamic marking is *p* (piano).

Fourth system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics: *The rain goes on, and the days they grow - To*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *p* (piano) dynamic marking.

months ac - cu - mu - la - ting; And patient - ly un - der that por - ti - co They

find me wait - ing - wait - - ing To her al - le - gi - ance

staunch and true Stands your de - sert - ed Bel - - la. At

length six wea - ry months have pass'd; The wea - ther, no long - er

cres. o - ver - cast, Clears up - and you re - turn at last *p* With -

WOOD.

_out that friend's um - brel - la! um - brel - la! Poor

BELLA. *ff*

With - out that friend's um - brel - la!

WOOD.

Bel - la! Al -

Ah..... poor Bel - la! Ah..... poor

_though six wea - ry months had pass'd, The wea - ther no long - er

Bel - la! Like a shab - by young fel - low you re - turn'd at last With -

o - ver - cast Clear'd up, and I re - turn'd at last With -

- out that friend's um - brel - la! um - brel - la! young
 - out that friend's um - brel - la! um - brel - la! poor

p

fel - lah! With - out that friend's um - brel - la!
 Bel - la! With - out that friend's um - brel - la!

ff *f* *p*

3

ff

N^o 6. Duet (CRIPPS AND MAQUIRE.) and Chorus. — "Gracious how I have been running."

Allegro vivace.

CRIPPS.

MAQUIRE.

Sopranos.
Altos.

Tenors.
Basses.

PIANO.

(CORNETTI & HORNS)

(Enter CRIPPS.)

f

p (STRINGS.)

CORNETTI.

ff

CRIPPS. I

Gra_cious, how I have been running, Backwards, forwards, in the

I. CLART.

p

rain— Im — pe — cu — ni — ous cli — ents dunning;

All my trou — ble, too, in vain!

BRASS.

Sop. & Alto. *mf* Bow.... to the Re-gis-trar! *f* Bow.... to the Re-gis-trar!

Ten. & Bass *mf* Bow.... to the Re-gis-trar! *f* Bow.... to the Re-gis-trar!

mf *f* *f* *f* *f*

Bow,..... Bow,..... Bow.... to the Registrar

f *f* *f*

mf *f*

He can the li - cencegrant - He is the man we want -

Bow,..... Bow,..... Bow.... to the Registrar!

sf

CRIPPS.

Sit - ting in wet things is odious, Rheu - matics my na - ture

p

loathes; So, be - hind this desk com - modious,

I'll at once change all my clothes,.... change my clothes,.... all my

clothes!.....

REEDS.

BASSES.

Sop. & Alto.

This.... is the Re_gis_trar! This.... is the Re_gis_trar!

Ten. & Bass.

Ped.

Bow,..... Bow,..... Bow.... to the Re_gis_trar!

He can the li cence grant. He is the man we want.

Bow,..... Bow,..... Bow to the Re-gis-trar!

MAQUIRE. *Recit.* Why where's he gone? He's dis-ap-pear'd from view! Hal.

DRUM. STRINGS.

CRIPPS. Good day to you!

lo' you sir, Hallo!

BRASS. REEDS & HORNS.

MACUIRE.

Tempo di Minuet.

p This is my daughter, sir.

sf *p* *f*

One mo-ment, pray.

These are her brides - maids -

No doubt a wed-ding

this her bri - dal day!

FL.

p HORNS.

par - ty, come to make Some pur - chas - es!

MAQUIRE.

Our names per-haps you'll take? Our names per-

STRINGS.

- haps you'll take, you'll ve-ry kind-ly take?

graz *rall.*

Tempo Primo.

My name is An-tho-ny Hur-ri-cane Egg,

graz *p* *mf* *mf*

Bar-tho-lo-mew Cap-per-boy Pro-per-ty Skegg- I haven't done

CRIPPS.

But real-ly- yet- Co-nol-ly Maguire- I haven't quite finish'd- Esquire!

f

Sop. & Alto. Do not for-get the "Esquire!"

Ten. & Bass. His name is

f

An-tho-ny Hur-ri-cane Egg, Bar - tho - lo-mew Cap-per-boy Pro-per-ty Skegg--

CRIPPS. CHORUS. *dim:*

But real - ly - Al - so Co - nol - ly Ma - guire - Pray, pray, pray, *dim:*

dim:

p Do not forget the "Esquire!" *ff* Do not forget the "Esquire!"

p *ff* (All sit)

p *pp* *ff* *fff*

MAQUIRE.

Oh, I.....was born at Pet-ty-bun

CRIPPS. (*speaking*) "Sir, the Christian names are immaterial."

On a Satur-day— On a

Dialogue. *p* *f*

In eigh-teen hundred twenty-one,

Satur-day— CRIPPS. (*speaking*) "Your place of birth is also immaterial."

On the

p *f*

fourth of May— On the fourth of May—

CRIPPS. (*speaking*) "My dear sir, I don't want your biography— you have told me quite enough!"

MACUIRE. "Very good. (*to BOPADDY*) Now it's your turn!"

BOPADDY. "Oh! Sir, before I consent to become a witness in this matter—"

On a Saturday— On a Saturday—

BOPADDY. "I should like to express my views as to the qualifications of a witness—"

fourth of May— On the fourth of May—

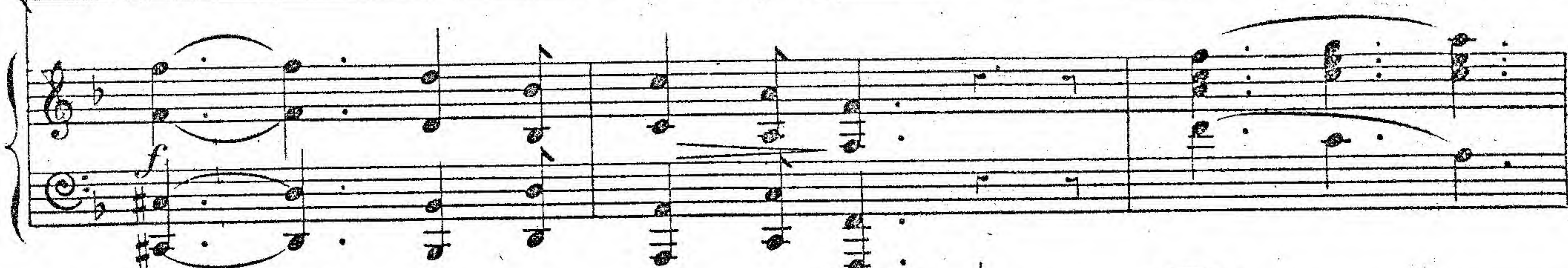
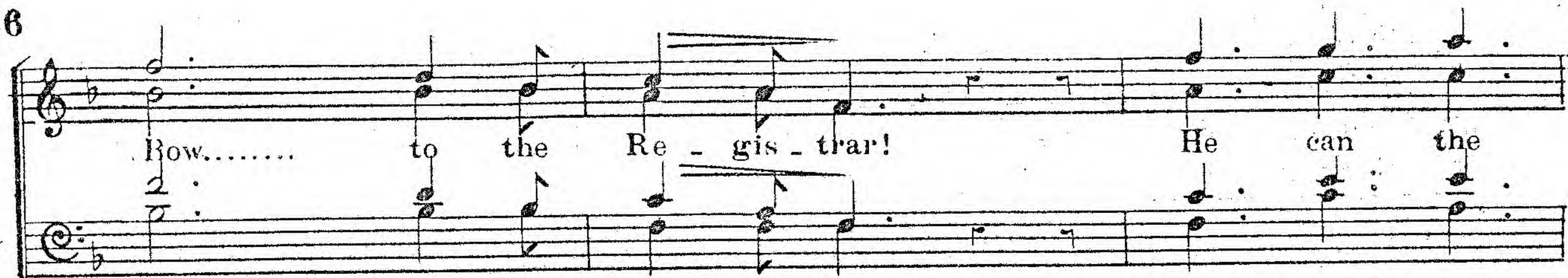
CRIPPS. "What is he talking about?"

BOPADDY. "In the first place he should be of Bow to the full age. I am. In the second, he should be a Briton by birth. I am. In the third—"

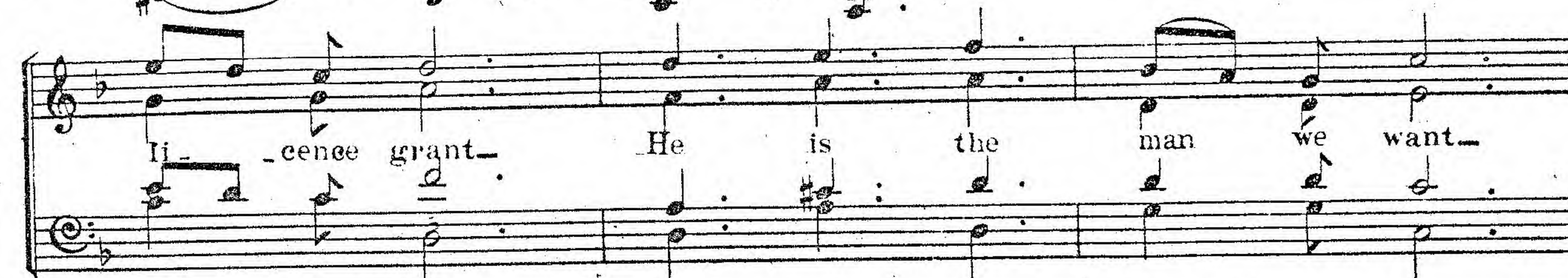
Registrar! Bow to the Registrar! Bow,..... Bow,.....

19,185.

Bow..... to the Re - gis - trar! He can the

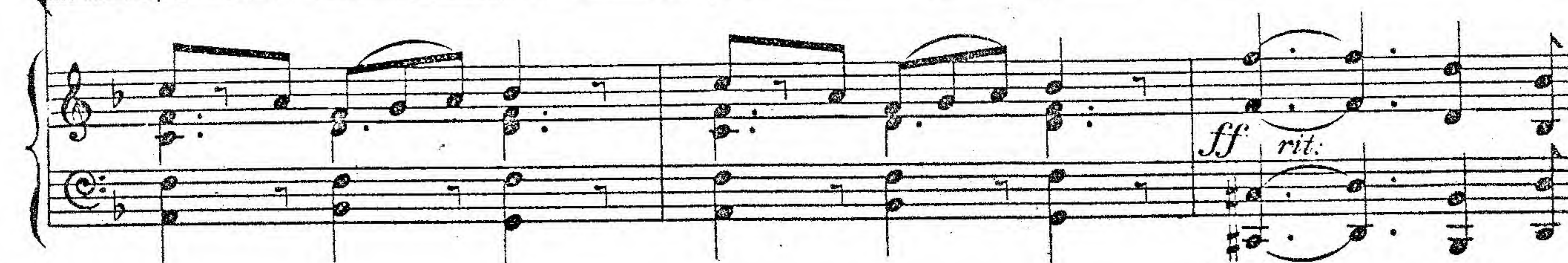
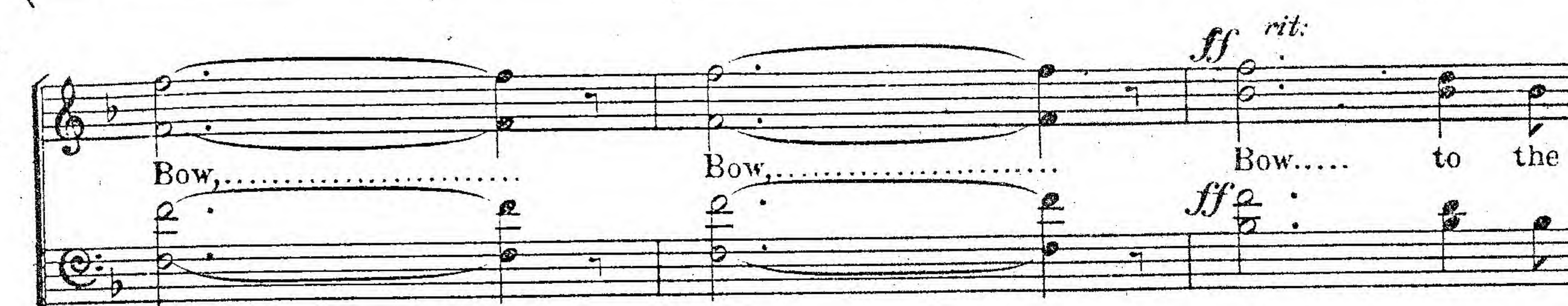


Li - cence grant - He is the man we want -

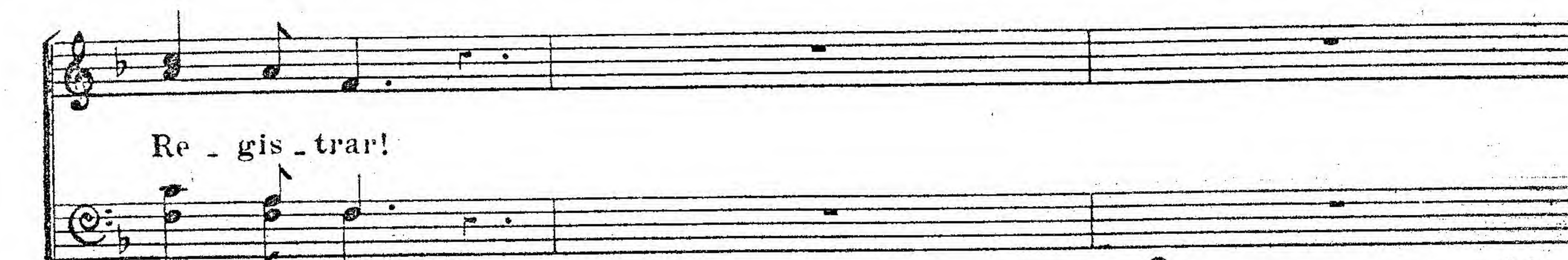


Bow,..... Bow,..... Bow.... to the

ff rit:



Re - gis - trar!



MAQUIRE. My friends, let us follow the Registrar.

N^o 5a.

Exeunt

p ad lib.

f

WOODPECKER. I can't call on a Marchioness and ask her how much she wants for her hat.

Enter CRIPPS and wedding party.

Exeunt

p ben marcato

f

WOODPECKER. I'll engage this column for twenty four hours — let no one out.

Enter CRIPPS and wedding party.

p

f

ff grandioso

rall.

Curtain.

rit.

f

END OF ACT I.